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and strife. The syncopated *sforzandi* on the lowest note of first and second violins, the rapid and incessant triplet passages for violas and violoncellos gradually increasing in power and mounting upwards, with detached phrases of the chorale ringing out in the clear penetrating notes of the wind instruments, altogether rising to a climax of ever increasing excitement and interest, lead to the concluding portion of the Symphony—a noble *Allegro maestoso* of length and importance fully comparable to the grand principal movement at the commencement of the work. This final *allegro* bursts forth with a grand unison passage for all the instruments, ascending with the intervals of the chord of D major through two bars, and then merging into some most masterly writing, in which jubilant triumph is chastened by religious feeling and dignified thought. A momentary close on the tonic harmony, introduces the announcement of a stately fugal subject, similar to that used by the composer in his *Elijah*, in the chorus, “Be not afraid” (at the phrase “Though thousands languish”). This, with a florid counter-subject, is wrought with a power and mastery, and a variety of effect in which Mendelssohn has frequently proved himself to have approached nearer to Sebastian Bach than any other composer. A close on the dominant introduces an episodic subject which is repeated several times—a jubilant piece of harmony for the whole wind band, the plain simplicity of which comes with admirable contrast of effect after the involutions and elaborations of the previous contrapuntal writing. This is re-echoed by the stringed band; both together rising, in a climax of triumphant grandeur, to a close on the dominant; when, as if by a sudden revulsion of feeling, the thought of victory and joy being absorbed in the melancholy contemplation of those sad episodes which attend all religious strife, we come to the third and fourth phrases of the chorale in unison for violoncellos and first bassoon, answered by the following strains of the hymn given to the first clarinet; accompanied by staccato chords for violins and tenors; the final phrase, with prolongations, leading to a resumption of the earlier theme of the movement, followed by the fugal subject already referred to, this time given out by the first violins and the countersubject by the basses; again developing some masterly and vigorous contrapuntal treatment, with some sequential passages for the first violins of great beauty. At a recurrence of the fugal theme, for the second violins, with florid counterpoint in unison passages for tenors and basses, the chorale is introduced by oboes, clarinets, horns, and trombones, in octaves, the majestic march of the prolonged notes of which, in contrast with the elaboration of the distinct and independent fugal writing for the stringed band, form a combination of simple sublimity and grandeur, with scientific yet transparently clear treatment, that is unexampled in orchestral music. The only instance analogous to it is the passage in Spohr’s “Power of sound,” (the third division of the Symphony) where he treats an old church melody (“Ambrosianischer Lobgesang”) with similar subsidiary fugal elaborations. Admirable, however, as this movement is, it cannot compare, either in beauty or science, with that previously referred to. A recurrence of the stately piece of simple harmony in clear four-bar phrases, previously heard, with the peculiar rhythmical effect of the interpolated half bar, leads to one of those exquisite streams of ascending melody by which Mendelssohn so frequently introduces his climaxes—in this instance, after some *arpeggio* passages for the stringed instruments in contrary motion with a gradual *crescendo*, consisting of the first two phrases of the chorale alone, in lengthened notes for all the instruments in unison for the first five bars; then harmonised in chords of simple diatonic beauty, closing with a plain cadence; and terminating, in strains of pure religious expression, a work which is as unique in form and conception as it is transcendent in musical beauty and masterly execution: the special title and character of which were merely viewed by the composer as the vehicle for effects of strong contrast in musical thought—the absence of all sectarian feeling

having been sufficiently proved, by his withdrawing the work from its intended public performance on account of the dissensions which arose between the Catholics and Protestants of Saxony at the period of its completion.

Sonata in G minor for the Pianoforte. (Op. 105). *Sonata in B flat.* (Op. 106). By F. MENDELSSOHN BARTHOLDY.

THESE compositions, just published, form Nos. 34 and 35 of the posthumous works, second series, of the great composer whose genius appears to have been as inexhaustible as it was comprehensive and varied. The recent relaxation of the prohibition which so long sealed up many fine works left by Mendelssohn, among others the noble Symphony above referred to, has already given forth some compositions such as we could have had from no living source, and such as will always be prized even in comparison with the best of the great master’s previously published works. In the *Musical Times* for March, we noticed the admirable “Etudes” and “Preludes,” and now we have two pieces of more extended form. The Sonata in G minor, dated “August 18, 1821,” was composed when Mendelssohn was twelve years old—at which early age he was an accomplished pianist, and conversant with the best works of the musical classics. In his pianoforte studies he had the advantage of the tuition of Louis Berger, himself a pupil of Clementi, some reflection of whose style we can trace in the Sonata now referred to. The theme of the opening *allegro*, although simple, is clearly defined and well marked, leading to some effective triplet passages for each hand alternately, and closing the first part in the orthodox relative major. The second part introduces a new feature in a phrase somewhat resembling the passage which immediately follows the theme of the first *allegro* of Mozart’s Symphony in D (that without a minuet). This is mixed up with fragments of the principal subject, leading to a recurrence of the same in its original entirety. The second part is repeated according to the now obsolete rule of the old sonata quartet, and symphony; leaving a few bars, however, as a kind of coda for the termination of the first movement. As might be expected in so juvenile a work, the slow movement (an *adagio*) is marked by less power than the other portions of the Sonata. Still it has considerable grace, and contains some of those forms of *arpeggio* passages (for the right hand) which Mendelssohn afterwards so largely developed, and so happily used in his pianoforte music. The final movement, a *presto* in the true sonata style of the best of the old pianoforte writers, is sustained with much impulse and great brightness of character, notwithstanding the key in which it is written. The Sonata is not only interesting in itself, but valuable as a specimen of the marvellous precocity of the composer’s boyish powers.

The Sonata in B flat, dated “Berlin, May 31, 1827,” naturally exhibits a large advance, in power of thought and construction on the previous work. In this instance the composer was eighteen, a juvenile age, but he had already composed his Overture in E flat, and his Quintett in A, for stringed instruments, his Overture to *A Midsummer Night’s Dream*, and other works which have long since taken a permanent place in association with similar productions of Mozart and Beethoven. The Sonata in B flat, then, naturally shows that expansion of thought and increase of power which an interval of six years would bring to a mind whose course was always onward and upward. The first movement, an *Allegro vivace*, starts with a subject of bold and vigorous character full of impulse and animation, followed by some amplifications and passage writing abounding in life and motion, and leading to a modulation into G major commencing with a recurrence of the first and principal theme of the movement, which is succeeded by the secondary subject or episode in that key instead of the orthodox dominant; a charming cantabile phrase, somewhat reminding us of the exquisite second subject in Beethoven’s overture “Coriolan.” The opening of the second part of the first movement of the Sonata (that crucial test of

a composer's power) at once exemplifies the solidity of the young composer's thought and acquirement. The time changed from two-four to common, a fragment of the principal subject is treated in a series of sequences full of vigour, and carried on at some length with unflagging interest. Various tentative indications of the first subject lead to its entire resumption in the original tempo and key, according to the classical laws of form, the episode also recurring with the same prescribed regularity. A change again to common time, with a short series of sequences on a pedal bass, followed by some brilliant passage writing, gradually subsides into a *diminuendo* and *pianissimo*, terminating with a few reiterated octaves *alissimo*, for the right hand alone. This movement, however, full of power and interest as it is, is surpassed by the *Scherzo* (in B flat minor) which follows; a happy specimen of that form of which Mendelssohn has left so many admirable examples bearing the distinct impress of his individuality. This *Scherzo* is characterized by lightness and delicacy, and that sportive and fanciful yet refined humour which Mendelssohn and Beethoven, above all other composers, have infused into this feature of their instrumental works. In this *Scherzo*, as in other instances, we can trace evidence of Mendelssohn's love for the grand old musical classics in one of those slight passing reflections such as are to be found alike in the works of the greatest poets and composers; proving the rich and high source of their early studies. A few notes at the commencement of the second part of the *Scherzo* referred to at once suggest Handel's song of Polyphemus "O ruddier than the cherry." On this slightest of hints Mendelssohn bases a series of imitative passages interspersed with the original theme of the *Scherzo*, alternated and varied with the facility of genius and science, never losing sight of the prevailing character of playfulness and humour; altogether forming a combination of masterly power and sustained interest. The slow movement, an *Andante quasi Allegretto* (in E major), with somewhat of the graceful flow of the Mermaid's song in Weber's *Oberon*, has less marked character or power than any other portion of the Sonata. It leads, by a sudden transition, to the finale in the original key of the Sonata, introduced by some preludial passages in free fantasia style, including some slight passing reminiscences of the first movement, and merging into an *Allegro Moderato*, full of brilliancy and impulse notwithstanding the qualified tempo indicated. We have here all the joyous animation of Weber's most sparkling style, with a continuous series of elaborate *bravura* passages, chiefly for the right hand, relieved by one or two charming cantabile phrases; and a recurrence, by way of episode, to a portion of the *Scherzo*—reverting to the original *motivo* of the finale, and terminating with some brilliant arpeggios, diminishing in force and closing with a few single notes for the right hand *pianissimo*, somewhat after the manner of the first movement. Apart from its intrinsic interest and beauty, this finale will be found invaluable as a study for brilliant *bravura* playing, especially in arpeggio passages.

"Oh that men would praise the Lord." Anthem composed by R. Bartholomew.

Mr. Bartholomew exhibits in this Anthem a nice feeling for melody; and, as a rule, his harmonies are appropriate and flowing. The accompaniments also (to the solos at least) are free and modern in feeling. In all these matters Mr. Bartholomew may be congratulated. But as we still continue to glance at the work, the fact strikes us that there is a decided want of continuity; that four movements in as many pages may produce a certain balance between movement and page, but is hardly likely to conduce to the proper development of any individual movement. To speak more in detail. The first chorus, "Oh that men would praise the Lord," opens with much spirit, and is, with the exception of one trifling and old fashioned point of imitation, in simple counterpoint throughout. The second movement follows rather awkwardly (D minor after G major), and consists of a choral recitative for basses to

the words "They that go down to the sea in ships." In the endeavour to give some colour to the words, the voices drop an octave on the word "down," and afterwards descend to double D on the word "deep." Finally, the highest note in the recitation is given to the word "up" in the phrase "which lifteth up the waves thereof." This, we would beg to say, is colouring the letter, not the spirit of the words, and although it may be contended the early writers of Church Music fell frequently into this error, still it is none the less an error, and as such should be carefully avoided. A moving bass of an inefficient character is introduced near the end of this movement, and brings it to an unsatisfactory conclusion. The following solo for a treble or tenor voice begins in the same key in which the previous one concluded, and is carried on without any reference to the accepted laws of construction; phrase follows phrase without the slightest connection; and whereas any of the phrases might as well have commenced the solo, almost any could equally well have terminated it. The fourth movement, twelve bars in all, is hardly of sufficient length to call for any remark. The last chorus is to our thinking the best number in the Anthem; and had the composer been a little more careful in his harmonies this chorus would have been most creditable. There are consecutive perfect fifths between the alto and tenor parts, page 5, bar 4; and a false relation between bass and alto, page 6, bar 2. We have devoted some space to the consideration of this Anthem for more reasons than one. First, because there is much that is good in intention in it; secondly, because we are constantly receiving compositions which, though good in intention, are bad in execution, and we think it would be doing young composers a service to point out distinctly the utter worthlessness of music, however charming in conception, if it be badly constructed and ungrammatically expressed.

"He was despised and rejected." Anthem composed by P. H. Diemer, Organist of Holy Trinity Church, Bedford.

This little Anthem is very much to our mind; there is a quiet and appropriate realization of these solemn words, and at the same time an absence of maudlin sentimentalism not always to be observed in the treatment of this and similar subjects. We must also speak in strong approval of the flow and continuity observable in both melody and harmonies, and in particular of the repetition of a phrase with a difference of accent, page 2 bar 7, which is most charming and musicianly. Mr. Diemer has written a good, easy, and effective little Anthem, and we beg to commend this fact to the notice of those "in choirs and places where they sing."

"Thou wilt keep him in perfect peace." Anthem composed by C. S. Jekyll, organist of St. George's, Hanover-Square.

It is gratifying to find, day by day, fresh proofs of the vigour with which the yoke placed by the lovers of old Church music, upon the necks of the rising generation, is being thrown off. A few years ago the common advice given to a young composer was, "Imitate as closely as you can, the writings of Tallis, Tye, Byrde, and Gibbons, and on no account give your own inspiration the slightest play; as soon as any real feeling is introduced in a composition it ceases to be Church music." Mr. Jekyll has evidently not received this precious advice, or having received it, has wisely thrown it aside. The Anthem now before us is as unlike a 17th century Anthem as can well be. The opening movement is a smoothly written chorus (*piano*), with some capital part-writing, and occasional instances of imitation of a flowing and effective kind, leading to a *verse* (Adagio), "Thy dead men shall live," in F sharp major, containing some rather startling progressions, together with a Reed (obligato) accompaniment, which is both original and effective; this leads somewhat clumsily to the last chorus in D major, "Arise and sing, ye that dwell in dust," a most brilliant and vigorous composition; a worthy conclusion to an exceedingly fine Anthem.